

Kompositionen für Violoncell

von

Alfred Fester

- Op. 1. Drei kleine Stücke für 3 Violoncelli. M. 2, —.
 № 1. Lied. № 2. Scherzando. № 3. Wiegenlied.
- Op. 2. Zwei Stücke mit Begleitung des Pianoforte. „ 1, 30.
 № 1. Lied ohne Worte. № 2. Ständchen.
- Op. 3. Albumblatt mit Begleitung des Pianoforte. „ 1, —.
- Op. 4. Andante religioso mit Begleitung der Orgel (Harmonium) od. des Pfte. „ 1, —.
- Op. 7. Drei Stücke mit Begleitung des Pianoforte. „ 1, 50.
 № 1. Romanze. № 2. Wiegenlied. № 3. Gavotte.
- Op. 9. Drei Stücke mit Begleitung des Pianoforte. „ 1, 50.
 № 1. Romanze. № 2. Lied ohne Worte. № 3. Mazurka.
- Op. 11. Abendruhe. Adagio mit Begleitung der Orgel (Harmonium) od. des Pfte. „ 1, —.
- Op. 14. Drei leichte Stücke mit Klavierbegleitung. „ 1, 50.
 № 1. Lied ohne Worte. № 2. Gondellied. № 3. Gavotte.
- Op. 15. Konzertstück mit Klavierbegleitung. „ 3, —.
- Op. 16. Tarantella mit Klavierbegleitung. „ 1, 80.
- Op. 17. Andacht. Andante religioso mit Begleitung der Orgel (Harmonium) od. Pfte. „ 1, —.
- Op. 20. Widmung. Albumblatt mit Begleitung des Pianoforte. „ 1, 30.
- Op. 21. Von der Wanderung. Zwei Salonstücke mit Begleitung des Pianoforte.
 № 1. Am Kreuzweg. Legende. „ 1, —.
 № 2. Was der Wald erzählt. Capriccio. „ 2, —.
- Op. 22. Minneweisen. Drei leichte Stücke mit Begleitung des Pianoforte. ... „ 2, —.
 № 1. In Gedanken. Lied. № 2. Durch die Blume. Romanze. № 3. Beim Reigen. Walzer.

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LEIPZIG,
 C. F. W. SIEGEL'S MUSIKALIENHANDLUNG.
 R. LINNEMANN.

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 SHELF

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W. Sulzbach
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 Tauben-Strasse 15.

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 278
 747 V

Von der Wanderung.

II. Was der Wald erzählt.

Scherzo.

Allegro vivace.

Alfred Pester, Op. 21. № 2.

Violoncell.

Piano.

The musical score is written for Violoncell and Piano. It consists of five systems of music. The Violoncell part is in the upper staff of each system, and the Piano part is in the lower staff. The first system includes dynamic markings 'mf' and 'p'. The score concludes with a 'ritard.' marking in the final measure of the Piano part.

a tempo
mf
a tempo
p

Ped. *

cresc.

cresc.

This musical score consists of six systems, each with a violin staff (top) and a piano staff (bottom). The key signature is one sharp (F#) and the time signature is 4/4. The first system includes the tempo marking 'a tempo' and dynamic markings 'mf' for the violin and 'p' for the piano. The piano part features a steady eighth-note accompaniment. The second system continues the melodic development in the violin. The third system shows a change in the piano's accompaniment pattern. The fourth system includes a 'Ped.' (pedal) instruction and an asterisk (*) marking a specific measure. The fifth system introduces a 'cresc.' (crescendo) marking in both staves. The sixth system concludes with further melodic and harmonic progression, maintaining the 'cresc.' instruction.

First system of musical notation. The right hand features a continuous eighth-note melody. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* (forte) and *sf* (sforzando).

Second system of musical notation. The right hand continues the eighth-note melody. The left hand features a more active accompaniment with moving lines. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Third system of musical notation. The right hand continues the eighth-note melody. The left hand features sustained chords. Dynamics include *cresc.* (crescendo) and *sf* (sforzando). Pedal markings include "Ped." and "* Ped.".

Fourth system of musical notation. The right hand features a more complex eighth-note melody. The left hand provides a harmonic accompaniment. Dynamics include *f* (forte) and *p* (piano). Pedal markings include "Ped." and "* Ped.".

Fifth system of musical notation. The right hand features a complex eighth-note melody. The left hand features sustained chords. Dynamics include *cresc.* (crescendo) and *mf* (mezzo-forte). Pedal markings include "Ped." and "* Ped.".

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). It begins with a whole note chord, followed by a series of rests. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. It starts with a forte (*ff*) dynamic and features a complex, rhythmic pattern of chords and single notes. A *ritard.* (ritardando) marking is placed above the piano part towards the end of the system.

Un poco meno Allegro.

The second system continues the musical piece. The vocal line begins with a mezzo-forte (*mf*) dynamic and features a melodic line with slurs. The piano accompaniment continues with a rhythmic pattern of chords and single notes, marked with a piano (*p*) dynamic.

The third system of the musical score continues the vocal and piano parts. The vocal line features a melodic line with slurs. The piano accompaniment continues with a rhythmic pattern of chords and single notes.

The fourth system of the musical score continues the vocal and piano parts. The vocal line features a melodic line with slurs. The piano accompaniment continues with a rhythmic pattern of chords and single notes. A *espress.* (espressivo) marking is placed above the piano part, and a *dolce* marking is placed below the piano part.

The fifth system of the musical score continues the vocal and piano parts. The vocal line features a melodic line with slurs. The piano accompaniment continues with a rhythmic pattern of chords and single notes.

This musical score is for a piano and voice piece, page 7. It features a grand staff with a vocal line in the upper voice and piano accompaniment in the lower voices. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into several systems, each containing a vocal line and a piano accompaniment. The piano accompaniment consists of a right-hand part and a left-hand part. The vocal line is written in a single staff. The score includes various musical notations such as notes, rests, beams, and slurs. There are also dynamic markings and tempo indications. The piece concludes with a final chord in the piano accompaniment.

a tempo
calando *mf*
a tempo
p
calando

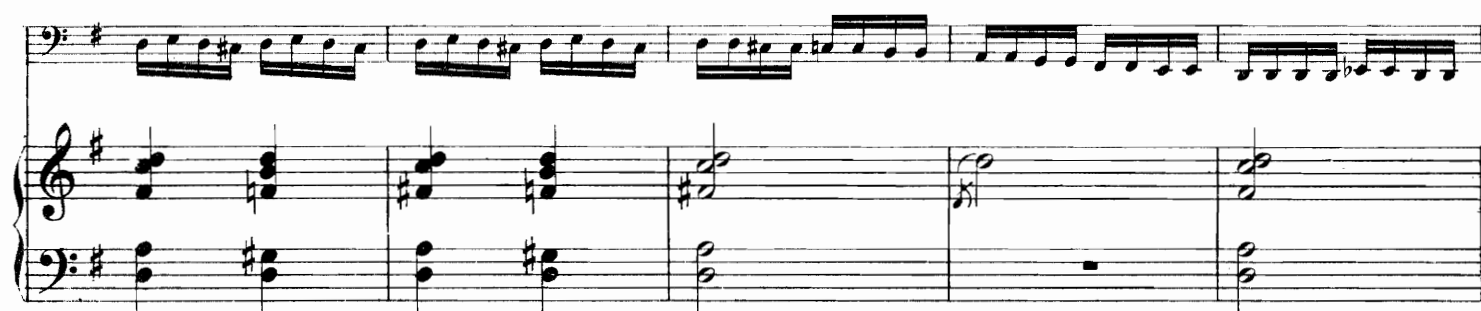


First system of musical notation, featuring a bass staff with a melodic line and a grand staff with a piano accompaniment. The key signature is one sharp (F#).

Tempo I.



Second system of musical notation, featuring a bass staff with a melodic line and a grand staff with a piano accompaniment. The key signature is one sharp (F#). The tempo is marked "Tempo I.". The bass staff includes the marking "calando" and the piano staff includes the marking "ritard.". The dynamic marking "mf" is present in the bass staff, and "p" is present in the piano staff.



Third system of musical notation, featuring a bass staff with a melodic line and a grand staff with a piano accompaniment. The key signature is one sharp (F#).



Fourth system of musical notation, featuring a bass staff with a melodic line and a grand staff with a piano accompaniment. The key signature is one sharp (F#).



Fifth system of musical notation, featuring a bass staff with a melodic line and a grand staff with a piano accompaniment. The key signature is one sharp (F#).

First system of musical notation. The upper staff features a continuous eighth-note melody in G major. The lower staff provides harmonic support with chords and single notes, including a long pedal point in the bass.

Second system of musical notation. The upper staff includes tempo markings: *ritard.* followed by *a tempo*. The lower staff includes *mf* and *a tempo* markings, as well as a *P* (piano) dynamic marking. The system concludes with a double bar line.

Third system of musical notation. The upper staff continues the eighth-note melody. The lower staff features a series of chords, some with grace notes, providing a steady harmonic accompaniment.

Fourth system of musical notation. The upper staff continues the eighth-note melody. The lower staff continues the chordal accompaniment, with some chords marked with grace notes.

Fifth system of musical notation. The upper staff continues the eighth-note melody. The lower staff features a series of chords, some with grace notes, and a long pedal point in the bass.

Ped.

*



First system of musical notation. The upper staff (treble clef) contains a continuous eighth-note melody. The lower staff (bass clef) contains a sparse accompaniment with chords and single notes.



Second system of musical notation. The upper staff continues the eighth-note melody. The lower staff has a few notes, followed by a *cresc.* marking in the right hand, indicating a crescendo.



Third system of musical notation. The upper staff continues the eighth-note melody. The lower staff has a few notes, followed by a *sf* marking in the right hand, indicating a sforzando.



Fourth system of musical notation. The upper staff continues the eighth-note melody. The lower staff has a few notes, followed by a *mf* marking in the right hand and a *p* marking in the left hand, indicating mezzo-forte and piano respectively.



Fifth system of musical notation. The upper staff continues the eighth-note melody. The lower staff has a few notes, followed by a *cresc.* marking in the right hand, indicating a crescendo.

Ped.

* Ped.

* Ped.

Ped.

cresc.

Ped.

Ped.

Ped.

Empfehlenswerte Violoncell-Kompositionen

aus dem Verlage von **C. F. W. Siegel's** Musikalienhandlung (R. Linnemann) in Leipzig.

Für Violoncell m. Orchester- oder Quartettbegleitung.

- Bockmühl, R. E.**, Op. 49. Souvenir de Wildbad. Fantaisie sur une Mélodie nationale souabe. Avec Quatuor . . . 3 50
- Lindner, August**, Op. 34. Konzert (Em). Solostimme . . . 1 75
Orchesterstimmen . . . 12 50
- Raff, Joachim**, Op. 182 No. 1. Romanze für Vcell. (oder Horn) u. Pfte. (F). Die Begleitung f. Orchester eingerichtet von *Carl Müller-Berghaus*. Partitur (in Abschrift) . . . n: 4 —
Orchesterstimmen (in Abschrift) n. 5 —
- Op. 193. Konzert (Dm). Partitur . . . n: 8 —
Solostimme . . . 2 —
Orchesterstimmen . . . 12 —

Für Violoncell und Klavier zu vier Händen.

- Hummel, Ferdinand**, Op. 37 D. Im Frühling. Serenade (Frühlingswanderung. Reigen. Lied. Fröhliche Heimkehr). 5 50
- Op. 39 C. Lenzreigen. Sechs Stücke in Walzerform 3 50

Für Violoncell und Klavier.

a. Original-Kompositionen.

(Arrangements siehe folgende Gruppe.)

- Ashton, Algernon**, Op. 12. Phantasiestücke 2 50
- Bockmühl, R. E.** Album de l'Amateur, contenant des Chants et des petites Fantaisies sur des Motifs originaux. Op. 45. Livr. I. Deuxième Edition. No. 1. La Sérénade du Chasseur . . . 1 50
" 2. Chant de Berceau . . . 1 25
" 3. Tyrolienne variée . . . 1 75
" 4. Tarantelle 1 75
- Op. 46. Livr. II. Deuxième Edition. No. 5. Nocturne 1 25
" 6. Thème original varié . . . 1 75
" 7. Au Rouet 1 50
" 8. Valse 1 75
" 10. Mélancolie 1 50
- Op. 49. Souvenir de Wildbad. Fantaisie sur une Mélodie nationale souabe . . . 3 50
- Op. 52. Caprice et Variations sur deux Thèmes écossais et russes. . . 3 50
- Op. 67. Trois Morceaux caractéristiques. No. 1. Nocturno 1 25
" 2. Elégie 1 25
" 3. Andante et Polka 1 50
- Op. 68. Vier neugriechische Nationallieder. No. 1. Die wilde Rose (tò ágrion ródon) 1 25
" 2. Griechischer Matrosengesang (Asma ton Elinon naftón) 1 50
" 3. Taubenbotschaft (I anguelia tis Peristerás) . . . 1 25
" 4. Ständchen auf Chios (Paraclassítiron ís tin Chion) . . . 1 25

- Davidoff, Charles**, Op. 9. Trois Pièces caractéristiques. No. 1. Solitude 1 —
" 2. Humoresque 1 25
" 3. Tarantelle 1 50
- Grützmacher, Fr.**, Op. 51. Six Morceaux faciles et progressifs. (Adoptés comme Etudes au Conservatoire de Musique à Leipzig.) Livr. I. Romance. Capriccietto. Styrienne 3 —
" II. L'Orage. Impromptu. Thème varié 3 —
- Hess, Carl**, Op. 6. Sonate (Hm) . . . 5 —
- Op. 10. Zwei Stücke. No. 1. Romanze 1 50
" 2. Tarantella 2 —
- Hofmann, Richard**, Op. 42. Drei Sonatinen zum Gebrauche beim Unterricht. No. 1. (C) 1 —
" 2. (G) 1 30
" 3. (D) 1 30
- Hummel, Ferdinand**, Op. 38. Vierte Sonate (Em) 4 50
- Op. 42 A. Nocturne 2 —
- Lindner, August**, Op. 33. Zwei Salonstücke. No. 1. Romanze 1 50
" 2. Humoreske 1 50
- Op. 34. Konzert (Em). Klavierauszug und Solostimme 6 —
- Tarantella, nach dem Konzerte Op. 34 eingerichtet von *Friedrich Grützmacher* 2 50
- Pester, Alfred**, Op. 2. Zwei Stücke. (Lied ohne Worte. Ständchen) . . . 1 30
- Op. 3. Albumblatt 1 —
- Op. 4. Andante religioso 1 —
- Op. 7. Drei Stücke. (Romanze. Wiegenlied. Gavotte) 1 50
- Op. 9. Drei Stücke. (Romanze. Lied ohne Worte. Mazurka) . . . 1 50
- Op. 11. Abendruhe. Adagio 1 —
- Op. 14. Drei leichte Stücke. (Lied ohne Worte. Gondellied. Gavotte) . 1 50
- Op. 15. Konzertstück 3 —
- Op. 16. Tarantella 1 80
- Piatti, Alfredo**, Op. 20. Rimembranza del Trovatore di Verdi 3 75
- Raff, Joachim**, Op. 182. Zwei Romanzen. No. 1. (F) 1 75
" 2. (B) 2 50
- Op. 183. Sonate (D) 7 50
- Op. 193. Konzert (Dm). Klavierauszug und Solostimme 8 —
- Schmitt, Aloys**. Drei Divertimenti. Op. 124. No. 1. Cantabile 2 50
Op. 125. " 2. Capriccio 2 25
Op. 126. " 3. Rondino 2 25
- Spindler, Fritz**, Op. 347. Sonate . . . 3 —
- Suhr, J.**, Op. 3. Romanze 1 50
- Op. 4. Fantaisie mélodique 3 75
- Urban, Heinrich**, Op. 21. Menuett, Elegie und Scherzo. No. 1. Menuett 1 50
" 2. Elegie 1 50
" 3. Scherzo 2 30
- Wermann, Oskar**, Op. 37. Frühlingsgruss. Geistliches Lied 1 80
- Wickede, Friedr. von**, Op. 78. Kavatine . 1 30

Für Violoncell und Klavier.

b. Arrangements.

- Abt, Franz**. Waldandacht: „Frühmorgens, wenn die Hähne kräh'n.“ Transcription von *Richard Hofmann* . . . 1 —
- Bach, E.** Frühlings Erwachen. Romanze . 1 50
- Beethoven, L. van**, Op. 46. Adelaide, transcrit par *R. E. Bockmühl* . . . 2 25
- Bockmühl, R. E.** Immergrün. Drei Konzertgesangstücke, übertragen. No. 1. Adagio aus einem Quartett von *Josef Haydn* 1 50
No. 2. Andante von *W. A. Mozart* . . 1 25
No. 3. Adagio aus dem Quartett Op. 61 von *Louis Spohr*. 1 50
- Bruch, Max**, Op. 16. Einleitung (Ouverture) zur Oper: Die Loreley, arr. von *Richard Hofmann* 1 25
- Haydn, Josef**. Adagio aus einem Quartett, übertr. von *R. E. Bockmühl* . . . 1 50
- Mozart, W. A.** Andante, übertr. von *R. E. Bockmühl*. 1 25
- Variationen aus dem Klarinette-Quintett Op. 108, übertragen von *R. E. Bockmühl*. 2 —
- Rode, P.** Konzertstück (Adagio und Allegro moderato alla marcia) übertragen von *R. E. Bockmühl*. 2 25
- Spindler, Fritz**, Op. 140 No. 3. Husarenritt 1 80
- Spohr, Louis**. Adagio aus dem Quartett Op. 61, übertragen von *R. E. Bockmühl* 1 50

Für Violoncell und Orgel oder Harmonium.

- Pester, Alfred**, Op. 4. Andante religioso . 1 —
- Op. 11. Abendruhe. Adagio 1 —

Für Violoncell und Harfe.

- Hummel, Ferdinand**, Op. 42A. Nocturne . 2 —
- Wermann, Oskar**, Op. 37. Frühlingsgruss. Geistliches Lied 1 80

Duo für Violoncell und Violine.

- Eichberg, Jul. und R. E. Bockmühl**, Op. 53. Grand Duo brillant sur les Chants nationaux de Russie et de Württemberg 2 50

Für drei Violoncelli.

- Pester, Alfred**, Op. 1. Drei kleine Stücke. (Lied. Scherzando. Wiegenlied). 2 —

Für Violoncell allein.

- Piatti, Alfredo**, Op. 21. Capriccio sopra un Tema della Niobe di *Pacini* . . . 2 —